



Hak cipta dan penggunaan kembali:

Lisensi ini mengizinkan setiap orang untuk menggubah, memperbaiki, dan membuat ciptaan turunan bukan untuk kepentingan komersial, selama anda mencantumkan nama penulis dan melisensikan ciptaan turunan dengan syarat yang serupa dengan ciptaan asli.

Copyright and reuse:

This license lets you remix, tweak, and build upon work non-commercially, as long as you credit the origin creator and license it on your new creations under the identical terms.

CHAPTER II

LITERATURE STUDIES

2.1. Brand

A brand essentially is a representation of a company's personality. It is a platform that allows the company to come in contact with its audience through a variety of actions. The interaction can be as far as a visual engagement to an actual direct experience that may generate perceptions of a brand. In that manner, a brand nowadays isn't necessarily just a company. It can be applied to just about anything from a person, a business, an organization, or even a country.

In order to create a sustainable brand, a full understanding on how the company operates is needed. It should be able to help a company define its standing within an existing market. A brand needs to accurately reflect on a company's vision so that the audience and employees of the very brand understands the value of the company the brand represents (Davis, 2009, p. 12-16).

2.1.1. Brand Awareness

Brand awareness is the strength of a brand's presence within an audience/consumer's mind. An awareness is built from recognition, to recalling, to top of mind, and the ultimate goal is brand dominance. Recognition is the fact that a person knows that a certain brand exists. They do not need to necessarily understand in which market class that brand belongs to. To put it simply, just to be known is an enough recognition.

The next phase is recalling. A recall is achieved when the person can already associate the brand with its class. For example, we can associate the brand Cadbury

with chocolate bars. They aren't the only brand existing within the class nor do they strictly sell chocolate bars, but we are able to associate and remember that Cadbury is in fact a chocolate brand.

The next step is top of mind which is when a brand is the first to come up when a consumer is faced with a market class. This happens when a brand's recall rate excels beyond expectations. An example is when we Indonesians think of the brand Aqua when associated with mineral water even though we are aware of other brands like 2Tang or Vit, etc.

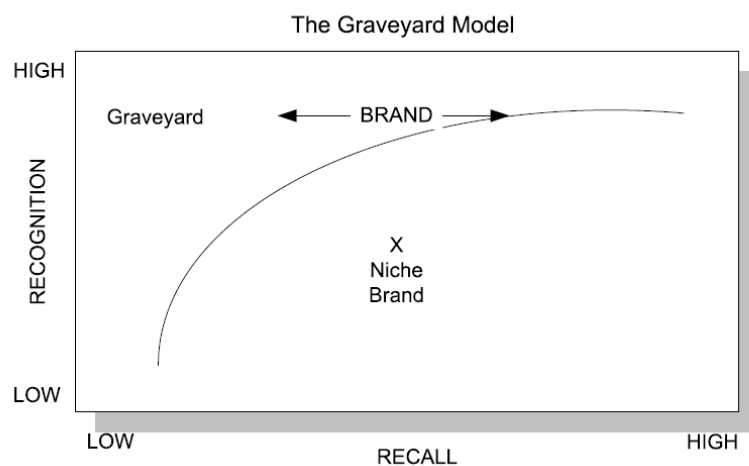


Figure 2.1. The Graveyard Model

(<https://www.van-haaften.nl/branding/corporate-branding/114-brand-awareness>)

The final stage of brand awareness is dominance. It is when the very brand is the only brand that comes to mind regarding a certain market class, Aaker puts Kleenex as an example for this stage of awareness. High recognition is not necessarily a good thing when it's not supported with just as high recall. A high recognition that is not supported with high recall can lead a brand to fall to a graveyard state. Basically, just being "known" is not sufficient enough to build a

brand awareness, people needs to really know what that brand offers in the market for them to be considered aware of the brand (Aaker, 2010, p. 6-19).

2.1.2. Brand Confusion

Brand confusion is an occurrence in which a consumer associates a brand with a different one. This can be caused by the presence of significant similarities of a brand with its forerunner within the same market class. In other words, a brand that faces brand confusion fails to make its standing within the market because of marketing or PR failure (Foxman, Berger, and Cote, 1992).

2.1.2.1. Stimuli and its Effects on Brand Confusion

Brands that has similar or even identical stimuli are more likely to experience brand confusion. These stimuli consist of every marketing mix element(s) that the brand/company uses which directly made contact with its audience. This contact affects how a consumer sees and perceive a brand.

Similarities in how brands market themselves plays an important role in brand confusion especially when more than one brand offers the same goods or service within the same market class. Meaning, their marketing and advertising efforts, logo, visual identity, and their other assets needs to be unique as they now hold an even more important role compared to a regular brand. These branding elements becomes a crucial identifier for the brands to stand out (Foxman, Berger, and Cote, 1992).

2.2. Branding

Branding is a detailed and strategic approach for a company or a group which may consist of a brand creation, naming, identity making, packaging designing,

environmental design, print and on-screen assets making, and just about every visual-promotional requirement(s) needed (Landa, 2018, p. 3, 218-219).

In addition to the above, Branding is a creative process of building audience's awareness towards a brand, increase their loyalty, and even attract new consumers altogether. The process starts with conducting a research, reorganizing the brand's strategy, designing its identity, creating their touch points and finally managing their assets (Wheeler, 2018, p. 6-7).

2.2.1. Functions of Branding

Branding is known to have the following functions:

1. Navigation

is the how a brand gains awareness from its customers and gets chosen from multiple choices.

2. Reassurance

A brand delivers their quality in the market and helps customer believe that they made the right decision by choosing their goods or service.

3. Engagement

The use of a brand's visualizations and various approaches are used to help customers familiarize themselves with the brand (Wheeler, 2018, p. 2).

2.2.2. Brand Strategy

The brand strategy is like a guide to a brand's development. It helps the process of initiating the brand so that it is marketable. This also helps the brand find its value

before it is published to a number of audiences. To properly publish a brand, a research needs to be primarily conducted to gain insights on what their targeted audience wants and what the brand is ready to offer (Davis, 2009, p. 48).

A good brand strategy can outline the brand's behavior, communication, and actions. A powerful strategy will be able to stand against their competitors and reflects what their customers would need from the brand. It should be in line with their customers, the media, employees and other internal customers so that it can deliver their brand fully (Wheeler, 2018, p. 10).

2.2.2.1. Brand Pillars

Brand pillars help narrow the focus of a brand. It includes the brand's purpose, differences, values, and how can the brand execute their advantages in order to excel (Wheeler, 2018, p. 141).

2.2.2.2. Brand Brief

A brand brief is a concise yet comprehensive listing of the brand's purpose, audience, values, personality, to their big idea in general. The purpose of this brief is to guide the designer or design team to stay on track and on brand in creating the visual identity (Wheeler, 2018, p. 142-143).

2.3. Visual Identity

Visual identification is a combination of correlated components that gives a brand or a company an image. This very image is one of the factors that differentiates a brand from its competitors. A visual identification consists of a visual identity, visualizations of assets, and a corporate identity. The three are then supported by

other elements such as typography, graphics, music, and many other supporting factors.

Having a system that determines and manages a brand's visual identity helps the brand stand out despite the presence of massive promotional competitions. This also helps the brand stay connected and consistent throughout its existence. The presence of a visual identity familiarizes a brand within their consumer's mind.

A proper visual identification should satisfy a series of requirements. It needs to be able to work along and in regards of a brand/company's style, it needs to be versatile enough to be used in multiple and various marcomm needs, it needs to be original so it serves the purpose as a tool to differentiate a company from its existing and upcoming competitors and finally it also needs to be simple so it is easier for to remember and recognize (Wrona, 2015, p. 94-97).

2.3.1. Elements of Visual Identifications

A company's visual identity is built on several essential elements that are then used to define the brand in every possible promotional activities and other visual needs. These are then grouped into these four functions.

1. Facility

Facilities includes buildings, offices, rooms, transportations, and basically the whole ambience of a brand itself. For example, during the 18th Asian Games in Jakarta and Palembang, every facility was decorated with visual assets from their event. This way, people who came to watch the Asian Games wouldn't have a hard time finding which bus to take that can get them to the

venue because they can differentiate the event bus and the regular bus based on these assets



Figure 2.2. Transjakarta Bus Branded For the 18th Asian Games, 2018

(<http://www.koran-jakarta.com/transjakarta-gratis-bagi-peliput-asian-games/>)

2. Product



Figure 2.3. Branding Usage on Umbro Apparels

(<https://brandmarketingblog.com/wp-content/uploads/2016/09/logo-dos-umbro.jpeg>)

Product in this case can either be an object or goods sold by the brand, a service, or even both. The identity needs to be constantly applied on the goods or services a company sells.

3. Presentation



Figure 2.4. Teabox Packaging Design
(Wheeler,2018)

Presentation consists of assets that completes the product. Things like packaging, stationaries, labels, and other items that the brand uses fall within this category.

4. Publication



Figure 2.5. An advertising for Tabasco Hot sauce
(https://www.adsoftheworld.com/media/print/tabasco_steam)

Publications are all of the company's advertising or promotional needs. Everything related to the above like leaflets, posters, catalogs, billboards, print ad, etc. otherwise known as PR related materials are generalized as publications.

The above factors create the look and feel of a brand that later gets recognized by the brand's consumers or audience. This forms a perception that is later known as a brand's image. The elements that builds a brand are as follows:

2.3.1.1. Nomenclature

Nomenclature or naming is the first step to a good brand identity. A brand name should represent a brand well enough to a point that it last even through time. It should be able to support a brand's image. It can either be an acronym or a certain character that describes a brand/company.

2.3.1.2. Logotype and signature



Figure 2.6. Samples of Logos

(<https://designroast.org/what-does-your-logos-color-say-about-your-company/>)

A logo is an essential part of a brand's visual identity. It decides the brand's style and color and sticks with the brand for years. A logotype is a brand's wording that is shown in a certain style from a standard font to a specially designed one that is used for a company's logo. Having a logotype combined with a symbol is also known as a signature. This signature cannot be modified freely but a brand can prepare multiple signatures for specific usage. Normally, a designer should at least prepare two versions for different uses. One in horizontal arrangement and the other in vertical arrangement.

2.3.1.3. Slogan



Figure 2.7. Examples of Businesses and Their Slogan
 (<https://www.garrettspecialties.com/blog/brand-awareness/>)

Slogan is a set of words or often a catchphrase or a sentence that is used to convey a brand's message and personality. A repetitive exposure to a brand's slogan can increase customer's familiarity with the brand. The lifespan of a

slogan is not as lengthy as a logo is, it is bound to change with campaigns or for the brand's promotional needs.

2.3.1.4. Typography

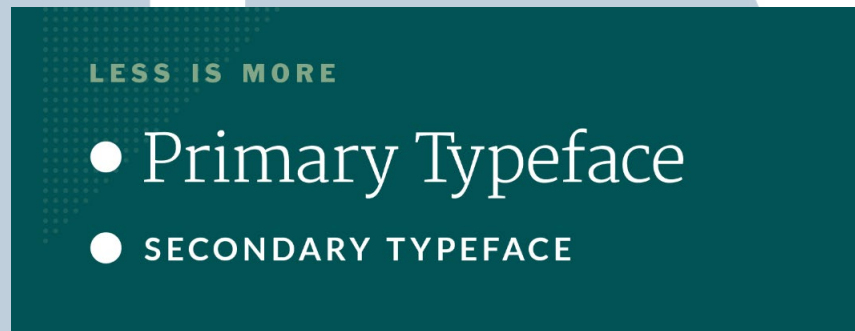


Figure 2.8. Example on How a Business Uses Different Fonts for Different Uses
(<https://cdn-images-1.medium.com/max/1600>)

Typography builds the image consistency of a brand. The use of a uniform typeface throughout every promotional and visual needs help determine a company's value. The use of typeface needs to be legible, versatile, and flexible. It is encouraged to use a typeface that can work in harmony with the company's signature.

2.3.1.5. Company Colours

Company colors are used in all of their prints, promotions, ambience, and throughout other visual elements used by the brand. It doesn't necessarily have to be the exact colors of the brand's signature but it is encouraged that the company colors serve as a compliment to the brand's signature.

2.3.1.6. Business Prints

Business prints includes name cards, memo pads, receipts, stickers, envelopes, and other necessary office/stationary needs for the brand to run

regularly. This can be used to introduce the brand to affiliates or business partner and raise a brand's existence with their associates

2.3.1.7. Accompanying materials and advertisement

Accompanying materials are used to inform consumers about the brand's goods and/or services they offer. It can be used in multiple forms like leaflets, e-brochure, catalogs, etc. and can be used over the span of several months. They should be uniform in design and need to be made based on the standard manual so they convey unity and consistency.

2.3.1.8. Website



Figure 2.9. Apple's Interactive Website

(<https://www.macrumors.com/2019/01/14/apple-interactive-mobile-ipad-pro/>)

Website acts as a multi-platform media for a brand to interact with their consumers. A website needs to be made as user friendly as possible so that consumers can easily navigate through it to obtain information. The content

of a website can vary from a company info to their current promotions and even a platform for consumers to reach the company directly. Like any other previous elements, the design of a brand's website needs to comply with their standard manuals or book of visual identifications.

2.3.1.9. Vehicles



Figure 2.10. Implementations of Visul Identity by Using Company Colors and Logo on a DHL Vehicle

(<https://www.hardworkingtrucks.com/ford-dhl-electric-van-offers-more-than-you-think-it-may-be-going-global/>)

Vehicles can vary from a company van, delivery transport, etc. the body and window can be used to communicate a brand's message to a large amount of audience because of its mobility. This can help a brand gain higher recognition from its audience.

2.3.1.10. Uniforms

Uniforms can turn into identifiers when used correctly. They can show hierarchy to employees. They can help consumers identify who to ask for help. And function-wise they can aide employees with their job. A good uniform should be made according to the environment a company/brand is based in. Uniforms can also be accompanied with supportive merchandises like badges, cap, ties, and bags.

2.3.1.11. Book of visual identification



Figure 2.11. Graphic Standard Manual of NASA

(<https://www.counter-print.co.uk/products/nasa-graphics-standards-manual?variant=33514619594>)

The book of visual identification is a set of guideline and standard manual that determines a company's visual needs. It needs to be comprehensive and clear so that they can be used properly. This guideline helps the company to further produce their design and prints without the presence of a designers or without having to go through the whole designing process all over again.

A proper standard manual is usually printed and contains instructions, restrictions, pictures, calculations, sizing, figures, and even sometimes but not limited to materials for their prints.

The book should have templates of the company's logo and its variety of uses. It's also essential for the book to show the colors used not just in sample of the colors but also their coding and ID both for print and digital uses. Meaning they need to provide color details for both RGB and CMYK profiles.

The manual should contain rules on how the logo are supposed to be used and shouldn't be used, the size restrictions, clear spaces, grid and sizing, scaling and ratios. It should also contain the details on typefaces used, spacing, and size rules.

Other than the above mandatory contents of logotype, colors, and typefaces the book can also contain detailed information and sample images of the company document templates, layouts, PR materials, employee identifications samples, seals, transports, and all the elements the company/brand decided to use within their operational/promotional needs (Wrona, 2015, p.97-113).

2.4. Brandmarks

Brandmarks is another word for logo. A brandmark is a symbolization to a brand's value and message. There are five types of brandmarks. Wordmarks, letterforms, pictorial marks, symbol and emblems (Wheeler, 2018, p. 54-55)



Figure 2.12. Samples of Brandmarks
 (<http://thirteen05.com/types-of-logos/>)

2.4.1. Wordmarks



Figure 2.13. Examples of a Wordmark

(<https://www.rtraction.com/blog/2016/08/02/wordmark-vs-symbol-vs-combination-mark>)

Wordmark is the use of a word or a phrase that uses a distinct font. It can stand on its own as is or combined with a symbol

UNIVERSITAS
 MULTIMEDIA
 NUSANTARA

2.4.2. Letterform Marks



Figure 2.14. Examples of Letterform Marks

(<http://www.ignitebrands.com/5-types-of-logos-to-consider-for-your-brand/>)

Letterform marks are the utilization of a single letter as a logo. The letter is most often designed to convey the brand's value and message. A letterform mark can be used as it is, or with an addition of wording.

2.4.3. Pictorial Marks



Figure 2.15. Examples of Pictorial Marks

(<http://www.ignitebrands.com/5-types-of-logos-to-consider-for-your-brand/>)

Pictorial mark is the usage of an image or illustration as a logo or mark. This image can be based on the company's name or their mascot.

2.4.4. Abstract Marks and Symbol



Figure 2.16. Examples of an Abstract Mark
(<http://www.ignitebrands.com/5-types-of-logos-to-consider-for-your-brand/>)

An abstract mark is often a visual representation of the brand's idea. These can be used strategically because they tend to be more versatile usage-wise.

2.4.5. Emblems



Figure 2.17. Examples of Emblem Marks
(<http://www.ignitebrands.com/5-types-of-logos-to-consider-for-your-brand/>)

Emblems are brandmarks that consists of a shape that are inseparable from the brand-name (Wheeler, 2018, 54-65).

2.5. Graphic Design

Graphic design is a form of communication method that involves visualizations. It is meant to deliver a set of information to its targeted audience. As a form of problem solving, a proper graphic design should be able to inform, motivate, persuade, organize ideas, brand, locate, engage, promote, and/or deliver other forms of messages accordingly (Landa, 2018, p. 2).



UMMN

UNIVERSITAS
MULTIMEDIA
NUSANTARA

2.5.1. Elements of Design

The basic elements of design are as follows:

2.5.1.1. Lines

The Seagate logo features the word "Seagate" in a bold, black, sans-serif font. To the right of the text is a circular icon composed of several concentric, slightly offset lines, creating a sense of depth and movement. The entire logo is centered within a large, light blue circular background that has a faint, stylized grid pattern.

Figure 2.18. Example of Logo that Incorporates Lines

A line is one of the most basic elements of a design. A line connects two or more points across a certain amount of distance. A line isn't always necessarily straight. It can form curves and angles and they can be used to help audience move their attention across a design. The weight of a line varies accordingly.

2.5.1.2. Shapes



Figure 2.19. Logo that Incorporates Shapes (Garnder and Fishel, 2005)

A combination of enclosed lines can form a shape. A shape can be recognized by its outline or by the use of colors. There are different kinds of shapes

classified based on the lines and how they are drawn. A geometric shape is more stoic because of their angles and are measurable. Basic geometric shapes are squares, triangles, and circles each with another volumetric formation we know as cubes, pyramids and a sphere. The next most common shape is an organic shape. Most organic shape looks natural and fluid.

2.5.1.3. Figure and Ground

Figure and/or ground is the interconnection between shape or figure to its ground or background within a 2D surface that is also known as positive/negative space. Human has the tendency to separate the two while trying to focus and recognize the figure of the image or design they see.



Figure 2.20. Hope for Peace By Ronald J. Cala II
(Landa, 2018)

Despite this tendency, a design may apply the opposite by using the ground as the main source of the information while accentuate the whole project with the figure instead. This technique is also called a figure/ground reversal.

Figure 2.13. shows multiple usage of figure and ground to show two messages at once. The usage of extreme contrast between a figure and its ground may also help create a gestalt effect in which case can show unity and help the audience understand a design better (Landa, 2018, p.15-18).

2.5.2. Grid System

A grid system is the base to layouting a page or a design. It helps us compose a design that visually pleasing based on its composition because it can make a design look clearer. Visual hierarchy can also be achieved by the use of a grid system.

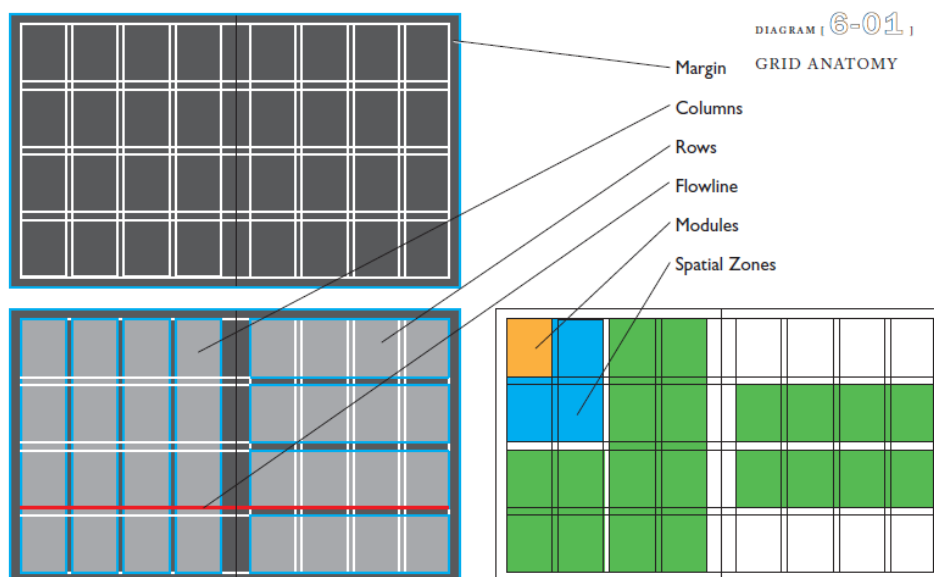


Figure 2.21. Anatomy of Grid System
(Landa, 2018)

2.5.2.1. Margins

Margins are the purposely emptied areas of a page which usually consists of the top, bottom, left and right. It frames the images or visual assets in a design.

2.5.2.2. Columns, Intervals, and Flowlines

Columns are areas a designer set for textual purposes, imagery, or a combination of both. In case of using more than a single column, a designer can make the width of each column to be equal or in different sizes to serve its purpose. Multiple columns are separated by column intervals. Flowlines are rows that determine the horizontal flow of a design.

2.5.2.3. Grid Modules

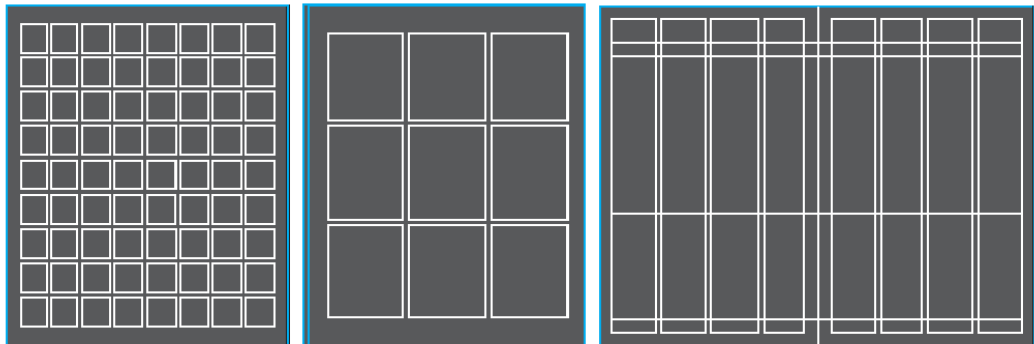


Figure 2.22. Examples of Modular Grids

(Landa, 2018)

Are spaces created by combining a set of columns and flowlines. Text and images can be set on a page by using single or multiple modular grids (Landa, 2018, p. 158-162).

2.6. Design Principles

Design principles are the building blocks of designs. It is integrated in a work of design in order to achieve a decent, even good design. According to Landa (2018), there are five principles to design which are as follows:

2.6.1. Balance

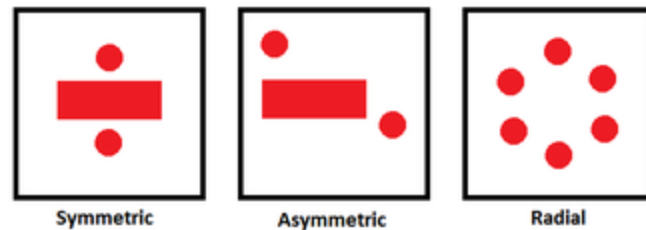


Figure 2.23. Rules on Visual Balance

(www.boundless.com/art-history/textbooks/boundless-art-history-textbook)

Balance is pretty much self-explanatory. It is the evenness of the whole asset distribution on a certain design. A balanced design should be easy on the eyes of the viewers because they are considered more stable. In two dimensional designs such as prints, visual balance can be achieved by considering the amount of visual attractions and emphasis spread throughout the design. This is also known as visual weight. A balanced design should have an even visual weight distribution. Even so a balanced design does not necessarily mean a symmetrical one.

2.6.2. Visual Hierarchy

A visual hierarchy is used by a designer to emphasize on information they want the audience to see first. A designer has the freedom and task of deciding which part of the information on their brief are more important than the others. By deciding on which information is important and which are less, a designer may accentuate their choice of elements so that they stand out more and organize those elements in order of importance. This emphasized element is also known as a focal point.



Figure 2.24. Example on Visual Hierarchy
(<https://thenextweb.com/dd/2015/04/30/the-5-pillars-of-visual-hierarchy-in-web-design/>)



Figure 2.25. Example of Visual Hierarchy on a Logo
(<https://digitalsynopsis.com/design/fifa-world-cup-logos/>)

2.6.3. Emphasis

In order to maintain visual hierarchy, an emphasis is needed. There are a few ways to achieve emphasis. A designer can achieve them by isolating the element, positioning them based on what a reader's flow when looking at a page, by scaling or using different sizes of the elements, by using contrast, using accents such as pointers or diagonals, or through structural placements.

U N I V E R S I T A S
M U L T I M E D I A
N U S A N T A R A

2.6.4. Rhythm

A rhythm in graphic design is a set of repetitive elements that helps the audience move their eyes across a page. This repetition can be set like a beat with varying the distance between repetitions.

2.6.5. Unity

Creating unity in design helps the audience remember a design as a whole instead of separate parts. In achieving unity there's a term called gestalt that is used. Gestalt can be broken down into several rules in perceptual organization. This is applied to how we tend to organize things we see in order to create a flow.

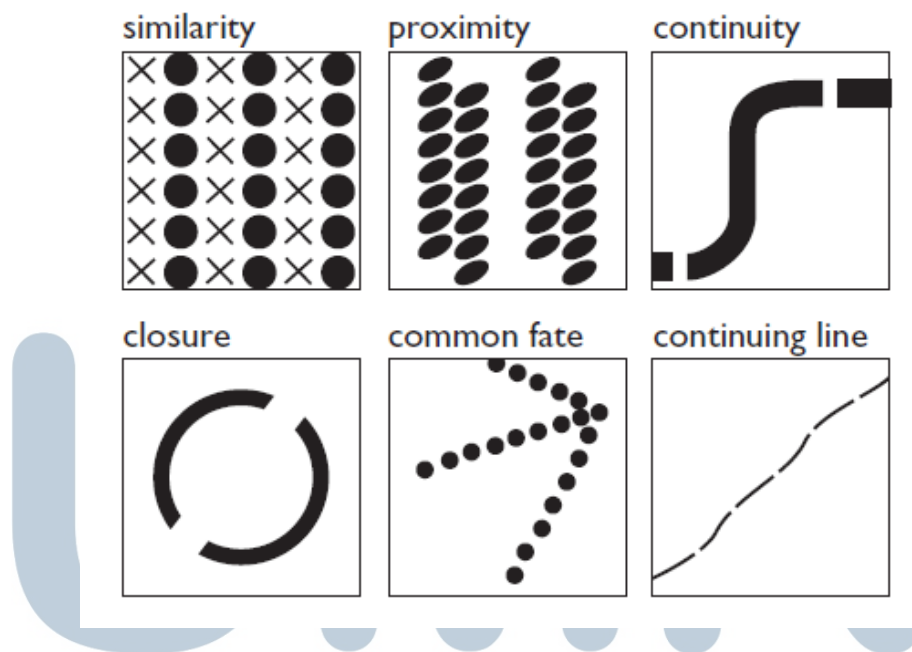


Figure 2.26. Laws of Perceptual Organization

(Landa, 2018)

There are six rules to this perceptual organization which are similarity or likeness, proximity or nearness, continuity, closure, common fate and lastly continuing lines. Combining the usage of these rule can achieve an integrated design thus, achieving unity (Landa, 2018, p. 24-32).

2.7. Typography

Typography is the method of making a written/printed type legible, credible, and look appealing to the eyes of the audiences. There are a few different type forms that are essential for a designer to know their typography choices (Ambrose & Harris, 2011, p. 46).

2.7.1. Type Families

A type family is a set of variations applicable to a certain typeface. This can be used to add variations and act as a signifier on texts. Type families that we often come across are roman, italic, light, boldface, condensed, and extended.

Roman text is usually the base form of the typeface. Italic is a slightly slanted version of a text based on a single angled axis. Light text is the thinner form of the font's roman form. Boldface is the wider stroke version of a roman form

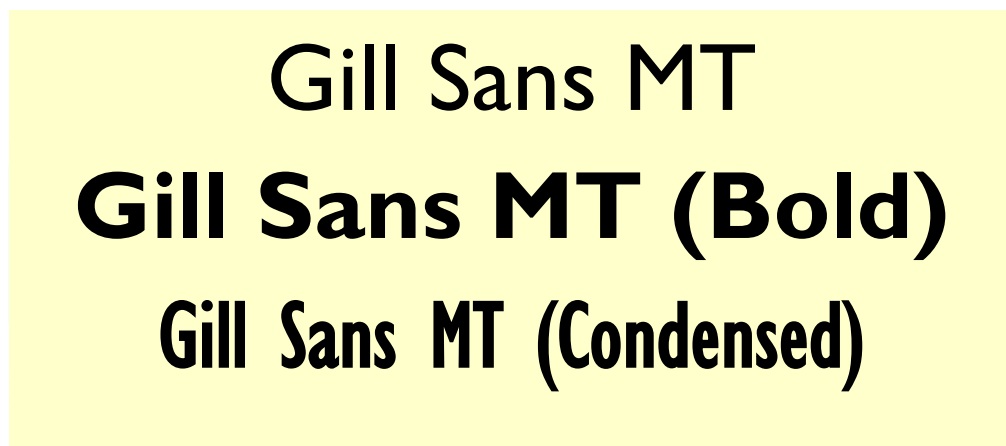


Figure 2.27. Comparison of Roman, Bold, and Condensed Font
Typefaces nowadays offers condensed and extended form. They are literally a condensed form from the regular roman type and an extended version of it. Figure 2.25 shows the comparison between a roman type, boldface, and condensed type.

2.7.2. Classification by Type

There are nine divisions of typefaces based on Maximilien Vox

2.7.2.1. Humanist

A humanist typeface refers to the ones that are based on roman forms like Italian Old Style

Humanist Type – Centaur

Figure 2.28. Example of Humanist Typeface

2.7.2.2. Garalde

Garalde typeface originated from the sixteenth century made with serifs that are in an angle and not so evident contrast.

Garalde Type - Garamond

Figure 2.29. Example of Garalde Typeface

2.7.2.3. Transitional

Transitional fonts have more contrast compared to garalde and has a more evident stress on their vertical strokes.

Transitional Type - Baskerville

Figure 2.30. Example of Transitional Typeface

2.7.2.4. Didone

Didone is considered a modern typeface that was developed back in the eighteenth century. The line contrast is very evident in this typeface.

Didone Type - Bodoni

Figure 2.31. Example of Didone Typeface

2.7.2.5. Slab Serif

Slab serif fonts has straight larger serifs. Also known as Egyptian typeface.

Slab Serif Type - Rockwell

Figure 2.32. Slab Serif Example

2.7.2.6. Lineale

Lineale typefaces are without serifs. They came from the nineteenth century.

Lineale Type – Gill Sans

Figure 2.33. Lineale Type Example

2.7.2.7. Glyphic

Glyphic is a type of serif found in fonts like Albertus MT.

U N I V E R S I T A S
M U L T I M E D I A
N U S A N T A R A

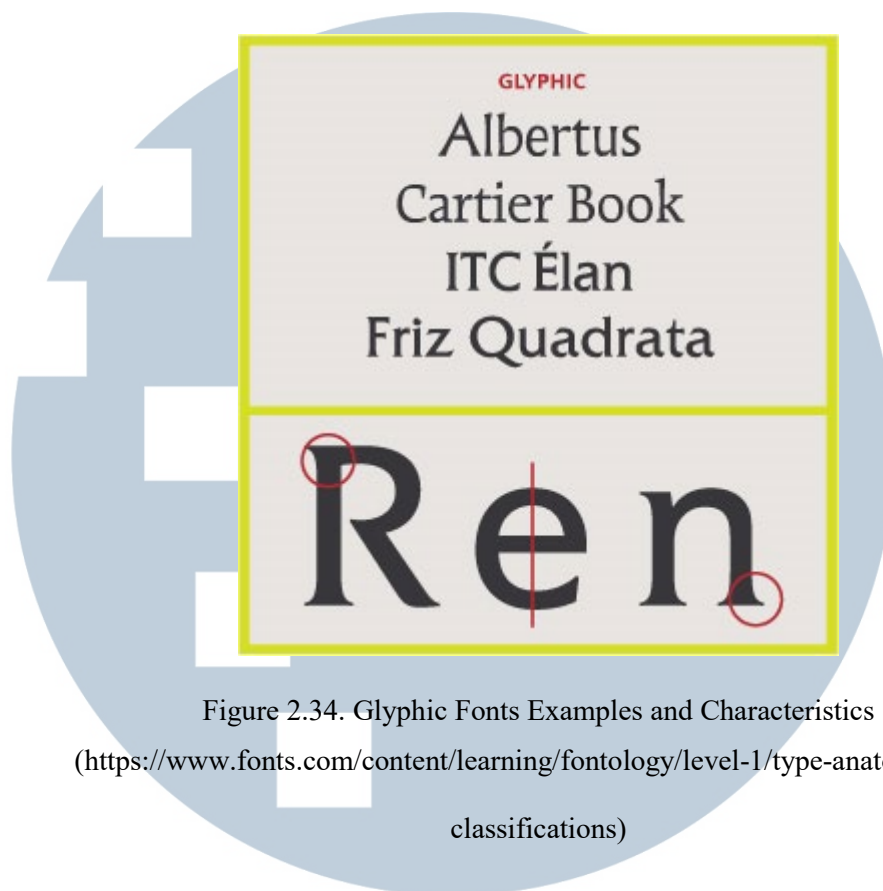


Figure 2.34. Glyphic Fonts Examples and Characteristics
 (<https://www.fonts.com/content/learning/fontology/level-1/type-anatomy/type-classifications>)

2.7.2.8. Script

Script fonts are made to mimic the form of handwritten letters in print and digital form.

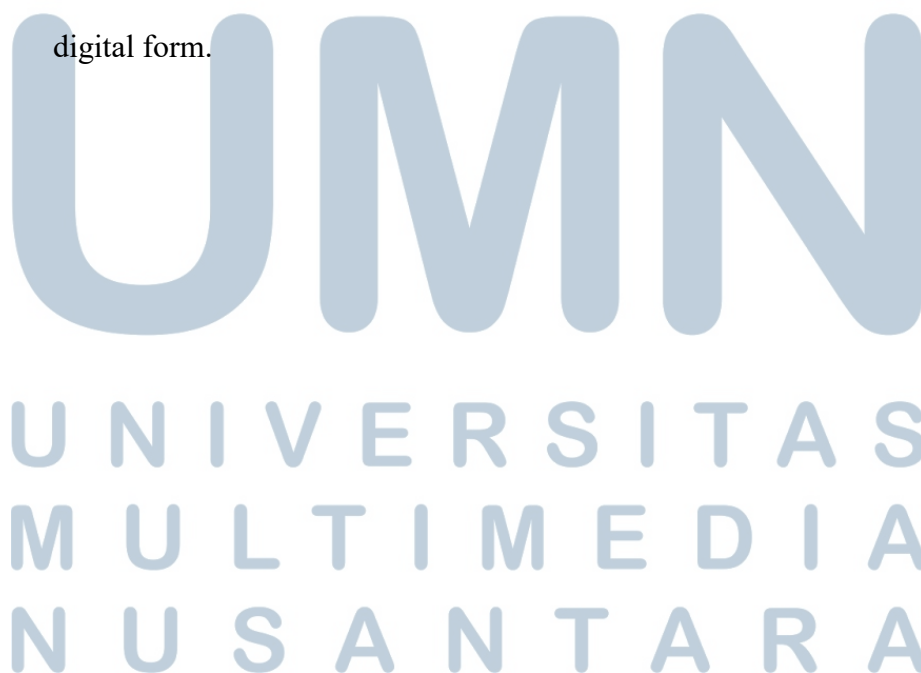




Figure 2.35. Script Style Examples
(<https://www.fonts.com/content/learning/fontology/level-1/type-anatomy/type-classifications>)

2.7.2.9. Graphic

Graphic fonts contain fractions that can be seen as an image on its own. Often made for specific purposes (Ambrose & Harris, 2011, p.90)

U N I V E R S I T A S
M U L T I M E D I A
N U S A N T A R A

2.8. Colors

Colors are a set of different wavelengths of light reflected by a certain surface of objects. When light hits an object, the object can both absorb and reflect the wavelengths. Our eyes can differentiate these reflected wavelengths thus; we are able to identify different colors. With the absence of light, objects will seem very dark while when in presence of extreme lightings, they will appear very light. Colors or chromas are the ones seen in the light spectrum while black and white are called achromatic. These are what we also know as reflective colors or subtractive colors. They are colors we can see physically.

The other type of colors is the one that are generated through screens. These colors are in forms of reds, greens, and blues that are concentrated on a monitor A.K.A. RGB colors. These colors are known as additive colors (Landa, 2018, p. 19-20).

2.8.1. Hue

Hues are the naming of the colors we see in its truest forms such as blue, red, and yellow that are followed by its secondary and tertiary colors like green, purple, orange, yellow green, yellow orange, and violet as seen on the color wheel below.

U M N
U N I V E R S I T A S
M U L T I M E D I A
N U S A N T A R A



Figure 2.36. Color Wheel

(<https://www.quora.com/What-is-the-opposite-color-of-grey>)

2.8.2. Value

The value of a color helps show how lighter or darker a hue is or in other words, its luminosity. As we previously known, black and white are colors that are not within the light spectrum otherwise achromatic. When white is added to the hue we call them tints. While as when black is added, we call them shades. A color mixed with both black and white or to put it simply, gray, is called tone. The bigger the value difference is between two or more colors; it will create a higher contrast (Sherin, 2012, p. 14-15).

U N I V E R S I T A S
M U L T I M E D I A
N U S A N T A R A

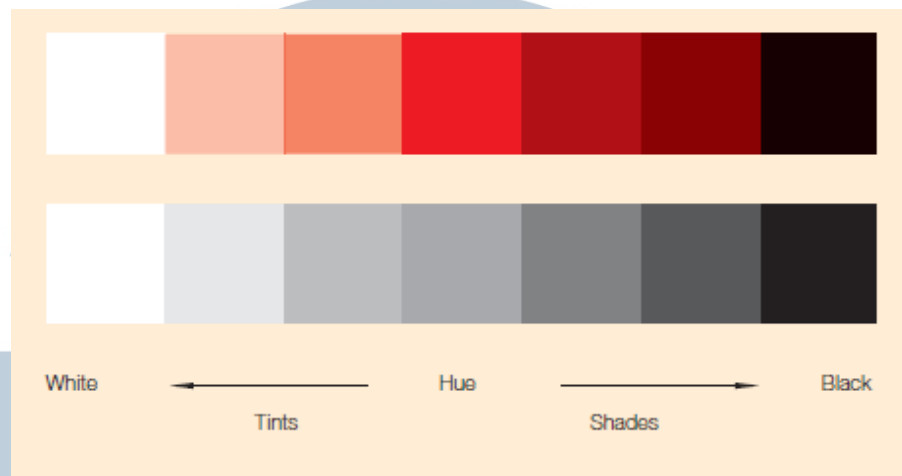


Figure 2.37. Color Value
(Sherin, 2012)

In cases of designs, creating contrast by using colors can create a huge visual impact. This use of contrast is called value contrast. It can help isolate the figure from the ground when there is a huge difference in their color values (Landa, 2018, p. 22).

2.8.3. Saturation

Saturation is how dark or how bright a color is. It defines the intensity of a hue. An intense color or a color shown within its highest intensity is called a pure color or saturated color. A saturated color put on a neutral color will look very eye-catching because it makes the color look vivid. An addition of neutral or achromatic colors to a pure hue can dull the color or lower its intensity (Landa, 2018, p. 22-23).

2.9. Color Theory

There are several fundamental theories in using colors that needs to be taken into considerations when creating or planning a design. These theories can be used on its own or combined with each other.

2.9.1. Color Temperature

This is when we designers often call a certain color a warm color or a cool color. This is simply based on the grouping of the colors in the color wheel. Warm colors are the ones that are closer to red and in contrast, cool colors are the ones closer to blue. That is also why red and blue has the tendency to be the strongest warm and cool colors.



Figure 2.38. Color Temperature in Color Wheel

Warm colors have the tendency of standing out or looking more dominant while though not always, cooler colors tends to look subtler or supportive when are put under the same piece of art or design.

2.9.2. Color Relativity

Color relativity is how our eyes tend to interpret colors when they are accompanied by other colors. In a case where we can classify warm and cool colors, we can also see their relative temperatures. This happens especially when a color is combined or surrounded by a more dominant one.

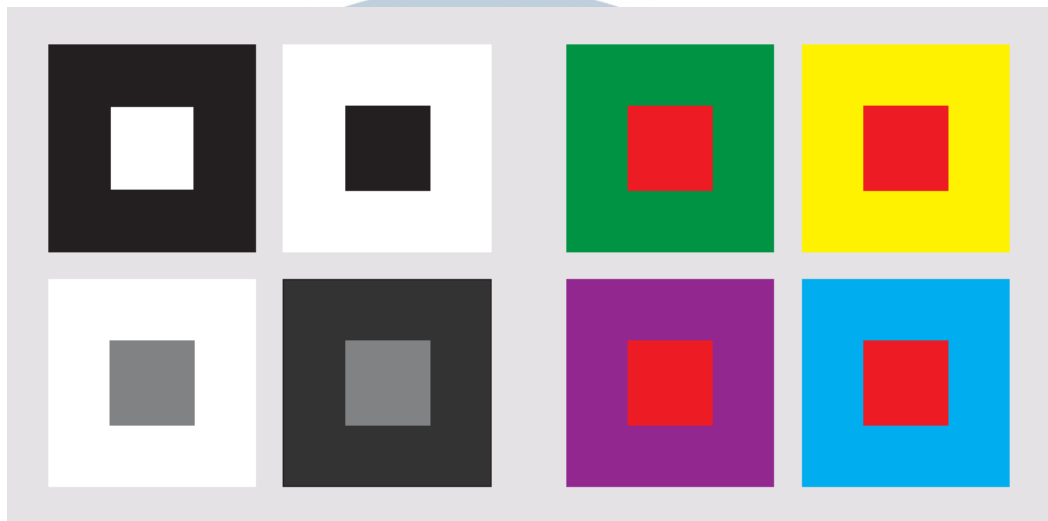


Figure 2.39. Color Proximity Example
(Sherin, 2012)

Color relativity can also occur on its value. Sometimes a color would seem lighter or darker when is encased with the opposite. To put it simply, when color “A” is encased in a black background it will look lighter than when the exact same color “A” is surrounded by white (Mollica, 2013, p. 18-23).

2.9.3. Color Harmony

Color harmony is the rule on color combining based on the positions of primary, secondary, and tertiary colors on a color wheel.

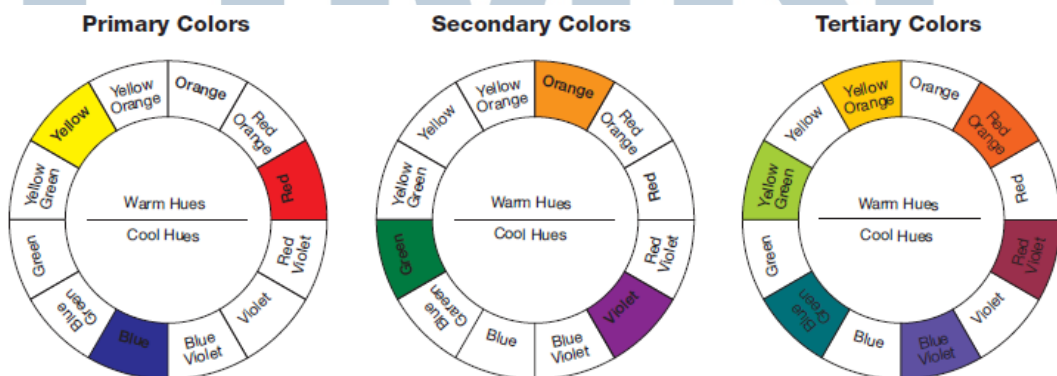


Figure 2.40. Primary, Secondary, and Tertiary Colors
(Sherin, 2012)

2.9.3.1. Complementary and Split Complementary Colours

Are colors that sits across each other on a color wheel. This color scheme displays the most contrast because like the color temperature theory, warm colors tends to stand out while cool colors support them. Having the colors across each other in the color wheel shows just that.

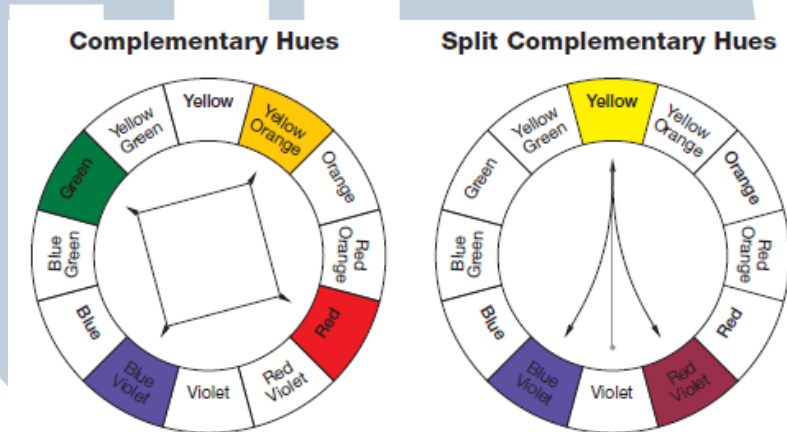


Figure 2.41. Complementary and Split Complementary Colors
(Sherin, 2012)

Another option of using complimentary colors is by using the split complimentary rule where we choose one color, and two other colors to the left and right of its complement color like the figure 2.20.

U N I V E R S I T A S
M U L T I M E D I A
N U S A N T A R A

2.9.3.2. Analogous Colours

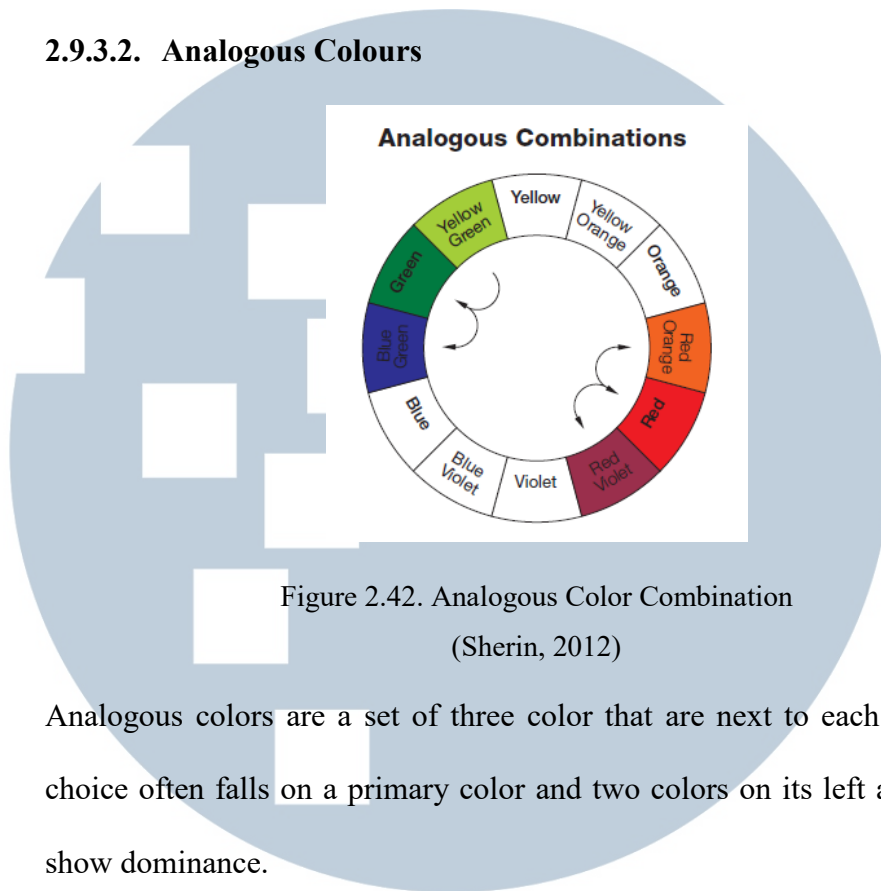


Figure 2.42. Analogous Color Combination
(Sherin, 2012)

Analogous colors are a set of three color that are next to each other. The choice often falls on a primary color and two colors on its left and right to show dominance.

2.9.3.3. Triads Harmonies

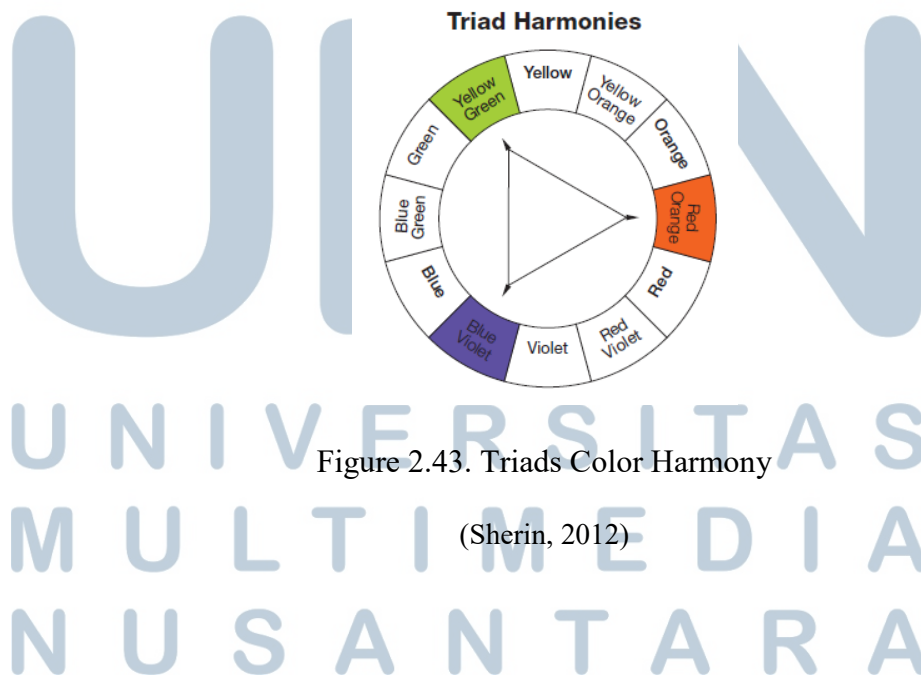


Figure 2.43. Triads Color Harmony
(Sherin, 2012)

A set of three colors within the color wheel that virtually forms an equilateral triangle.

2.9.3.4. Tetrad Harmonies

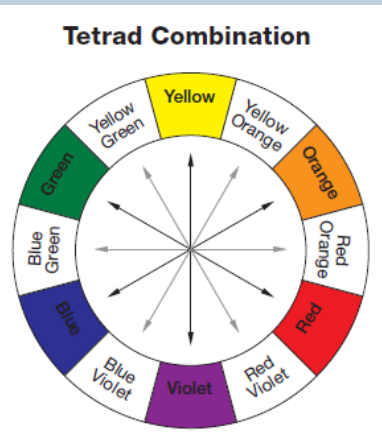


Figure 2.44. Tetrad Color Scheme
(Sherin, 2012)

A set of four colors on the color wheel that forms a square resulting in having two sets of complementary colors

2.9.3.5. Monochromatic

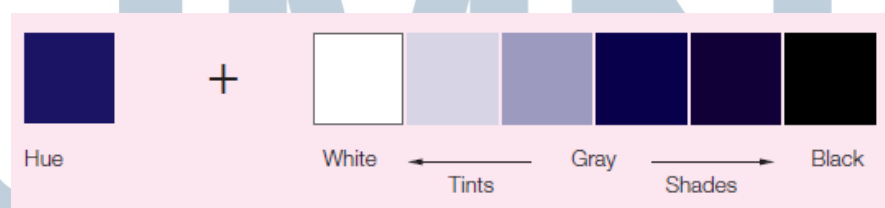


Figure 2.45. Monochromatic Color Scheme
(Sherin, 2012)

Monochromatic colors like its name “Mono” or one and “Chromos” or hue means a single hue. Monochromatic schemes contain a combination of a single hue along with its tints and shades spectrum.

2.9.4. Colour Psychology

According to Wrona (2015), colors can be used to trigger different kind of emotions. This can help a brand achieve how they want to be perceived and present themselves in the market. The usage of different color perceptions is called color psychology. The general nature of the colors can be broken down as follows:

2.9.4.1. Black and White

The two colors are exact opposite. They convey light and darkness, death and life, basically extreme differences. Black is a very dark color that seen as darkness itself that can be perceived as something sad. While white, being the opposite, can be seen as something positive, happy, and wise. The contrast between the two makes black looks strong and powerful while white looks pure.

2.9.4.2. Red

Red is the color of blood. It shows anger and often associated with flames. Flames can show activity and strong movements. When associated to flames, red can be perceived as something dangerous. While blood being one of the essences of life can be seen as passion and love.

2.9.4.3. Blue

Blue is widely considered as the color of the sky. In a certain religion it is considered as faith while in some cases it can be seen as sadness. Contextually, when associated with the sky, blue can convey freedom. Temperature-wise, blue is more often than not considered as a cold color.

2.9.4.4. Green

Green is a cool tone that is often associated with the nature. It shows freshness, nature, also a beginning or a start. Emotionally, the color green can be discouraging to people with depressions.

2.9.4.5. Violet and purple

Violet and purple are both born from a mix of blue and red. A more dominant blue in the mix creates violet which like blue conveys some religious functions. It is often associated with mourning or a loss. While as purple, back in time purple was a color that was difficult to obtain the only available to people with higher social statuses. It's fit for royalties that spells elegance but can also be interpreted as arrogance

2.9.4.6. Pink

Pink is a color derived from red and white. While red calls for passion and white conveys pureness, pink is often called the color of love. It is also often associated with flowers like lotus that symbolizes wisdom.

2.9.4.7. Brown

Brown is the color of our earth which shows warmth and comfort. It can also show strength and endurance.

2.9.4.8. Yellow

The color yellow is often brought up with brightness and happiness. It is how people often visualize the color of sunrays showing cheerfulness.